

CD 2012 -- 16



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Ensemble

Alain Cazes, guest conductor

Saturday, February 4, 2012

7:30 p.m. MacMillan Theatre

Edward Johnson Building

2011-12 SEASON

University of Toronto Wind Ensemble

Alain Cazes, guest conductor

PROGRAM

Prelude and Fugue

Vaclav Nelhybel

1919-1996

Serenade in D minor, Op. 44

Antonín Dvořák

1841-1904

Moderato, quasi Marcia

Minuetto-Trio-Presto

Andante con moto

Finale-Allegro molto

INTERMISSION

Romantic Variations

Morley Calvert

1928-1991

Music for Prague 1968

Karel Husa

b.1921

Introduction and Fanfare

Aria

Interlude

Toccata and Chorale

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Program Notes

VACLAV NELHYBEL

Prelude and Fugue

A prolific and highly skilled composer, Czech composer Vaclav Nelhybel (1919-1996) considered the wind band genre to be just as important as other musical idioms. Nelhybel composed over 400 works for orchestra, opera, ballet, chorus, and band.

The *Prelude and Fugue* was composed in 1966 and dedicated to the University of New Mexico Concert Band. The one-movement work with two contrasting themes begins with a slow introduction in which there is an intense search to formulate the main theme beginning in the woodwinds, then in full brass, and finally in the low brass and percussion. In the *Allegro*, the aggressive main theme is fully realized. Immediately following the *Fugue* is the *Vivace*, a literal “running away” from the theme. The work closes with a struggle between the incessant eighth-note motives in the woodwinds and the authoritative marcato of the brass.

ANTONÍN DVOŘÁK

Wind Serenade in D minor, op. 44 (B.77)

Arr. Alain Cazes

In May 1879, Johannes Brahms wrote to his friend, the renowned violinist Joseph Joachim: “Take a look at Dvořák’s *Serenade* for Wind Instruments; I hope you will enjoy it as much as I do...It would be difficult to discover a finer, more refreshing impression of really abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!”

Written over a two-week period in January 1878, Dvořák’s *Serenade* often uses the “Wind” designation to distinguish it from the previous *Serenade* in E major.

Written for pairs of oboes, clarinets and bassoons, three horns and solo cello and double bass, Dvořák imbued the *Wind Serenade* with a fervent Czech nationalistic tone. The opening march pays homage to the *Harmoniemusik* tradition of Mozart and central European wind-band music. The second movement utilizes two Czech folk dances, the “sousedska” and a “furiant” as the trio section. The third movement once again draws its inspiration from Mozart, this time from the slow movement of the *Gran Partita*. The fourth and final movement of the *Wind Serenade* begins in the style of a polka, which alternates between sections of new material until the opening march of the first movement appears before the polka theme closes the movement.

The year after its premier, Hermann Krigar wrote, “What fine artistic expression, what compelling melodies and touching harmonic progressions the composer has at his disposal.” Since its composition, Dvořák’s wind *Serenade* continues to be a staple of the repertoire for wind groups.

MORLEY CALVERT

Romantic Variations

Canadian bandmaster, conductor and composer Morley Calvert (1928- 1991) was highly influential in the Canadian music scene. Calvert directed a number of ensembles including the Imperial Singers (1954- 6), the Montreal Citadel Band of the Salvation Army (1960-70), McGill University Concert Band, the Lake Shore Concert Band (1967- 72) and the Barrie Central Collegiate Band (1972- 1985). His works for brass band and brass quintet have been recorded by a number of ensembles including the Montreal Brass Quintet, the Hannaford Street Silver Band,

and the Canadian Brass.

Composed in 1975 for concert band, *Romantic Variations* begins with a smooth lyrical theme presented first in the clarinets. The theme then undergoes six variations with each variation presenting the theme in a contrasting style. The first variation continues the lyrical nature of the initial theme but Calvert places a rocking eighth-note accompaniment underneath the theme. The second variation while marked "lively" still maintains the lyrical quality of the original theme. The third variation is reminiscent of Russian music with the theme presented in a slow dotted rhythm over a slow syncopated quarter note ostinato. In the fourth and fifth variations, Calvert begins to embellish the theme and the final variation presents the theme in syncopation. The final statement of the theme begins gently in the trumpets and trombones before growing into a broad brass chorale.

KAREL HUSA

Music for Prague 1968

Commissioned by Ithaca College, Czech composer Karel Husa composed *Music for Prague 1968* in reaction to the events of "The Prague Spring" in 1968, during which Soviet troops invaded and occupied Czechoslovakia in an attempt to curb democratic sentiments from its government. During the invasion 72 Czechs and Slovaks were killed with an additional 650 people wounded. Moreover, the communist crackdown of the country resulted in a complete reversal of reforms that were enacted in the months

prior to the occupation, which resulted in even stricter communist rule over the country.

Written out of love for his home country and sorrow for the events, Karel Husa writes in the forward to *Music for Prague 1968*:

"Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by timpani and concludes in a strong unison Chorale. The song is never used in its entirety. The second idea is the sound of bells throughout; Prague, named also the City of Hundreds of Towers, has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it appears at extremely strong dynamic levels, for example in the middle of the Aria movement. Much symbolism also appears in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also a bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence."

Program notes by Erik Leung

Biography

Awarded first prize from Conservatoire Music de Montréal in 1978, **ALAIN CAZES** was principal tuba with the Paraíba State Orchestra in Brazil, and professor at the Federal University of Paraíba. He has taught at the Conservatoire de Music de Montréal and the Université de Montréal, where he was in charge of wind orchestras, teaching chamber music and conducting. He adjudicates regularly at several national and international festivals and competitions. He teaches in summer camps like the Orford Arts Centre and the International Brass Symposium of Ascoli Piceno in Italy. Principal tuba with the Orchestre Métropolitain in Montreal, he has also performed with the l'Orchestre

Symphonique de Montréal and other orchestras in the world under the direction of conductors such as: Mehta, Dutoit, Decker, Baudouin, Foster, Kmura, Muller, Nezet-Seguin, Veltri and many others. He is also co-director of the Orchestre Métropolitain Choir.

A founding member of the Philharmonie des vents du Québec, Alain Cazes is currently a full time professor at McGill University where he conducts the Wind Orchestras and teaches conducting. He has written numerous arrangements for a variety of instrumental ensembles, as well as arrangements for wind orchestra and mixed choir. He is also Vice-President of CIME MUSIC

University of Toronto Wind Ensemble

Flute

Kerry Chan, *piccolo*
Emily Johnson
Hyunwha Lee
Robin Meiksins, *piccolo*
Taya Rosenberg, *piccolo*

Oboe

Boris Chang
Eric Chow, *English Horn*
Chieh-Ying Lu

Clarinet

David Boutin-Bourque
Elaine Jia Ying Cheng
Hyunjoo Choi
Jason Pak Hei Chum
Michael Dassios, *E-flat, bass, contrabass*
Le Lu
David Marshall
Petra Nikolaou
Caitlin Nishimura, *bass*
Svetlana Ruzin, *E-flat*

Bassoon

Susanne Hung
Kevin Sleno

Saxophone

Christopher Britton
Spencer Brulé
Scott Harbin
Jeffrey Leung
Neil Morely
Robin Reid-Moran
David Zucchi

French Horn

Jonathan Fisher
Esther Khew
Ann Millen
Natalie Worden

Trumpet

Karin Anderson
Samara Desrochers
Jonathan Elliotson
Marianne Greene
Lisa Hartl
Jenna Howells
Darlene Klein
Matthew Ross

Trombone

Peter Bye
Jessica Hierons
Jacob Plachta
Tyler Cairns, *bass*
Yiyang Liu, *bass*

Euphonium

Kohei Kamikawa
Louis Varahidis

Tuba

Vikram Krishnamoorthy
Eric Probst

Percussion

Alexander Artale
Jennifer Collins
Patrick Jacob Mannion
Kyle Reyes
Jonathan Smith
William Tran
Martin Wigle

Double Bass

Ben Finley

Violoncello

Kevin He

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